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## AMERICAN ART NEWS

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Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property, but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale or, more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are correct.

## THE SEPTEMBER BURLINGTON

A pair of Chinese lion incense burners in polychrome glazed porcelain, of the K'ang-Hsi period, are reproduced as frontispiece of the September number of the Burlington Magazine. The accompanying text is by R. L. Hobson. "Churchyard Crosses," by Aymer Vallance, is the title of the next paper, admirably illustrated. F. M. Kelly writes a review on "The Bibliography of Costume," with illustrative plates. "Soissons, Photographs and Notes," is contributed by Arthur Gardner.

Randolph Schwabe's "Italian Protection of National Monuments" is a timely and interesting article. "Recent Acquisitions for Public Collections" is Part V of C. J. Holmes' series dealing with this subject, and is illustrated by two fine plates. Herbert Cescinski's "A Chippendale Bureau-Bookcase" closes articles in the present number.

The Burlington Magazine may be obtained from the American agent, James B. Townsend, 15 E. 40 St., N. Y. City.

## THE ART WAR TAX

Through a misunderstanding of the somewhat involved text of the proposed War Revenue bill now before the Senate Finance Committee, we stated in our last and August issue that American artists would be forced to pay a tax of 10% on all works sold, which, added to the virtual tax of 20% on frames, would amount to the large assessment of 30% on their work.

It is therefore with great pleasure that we are able to announce that, largely through the efforts of the committee of the new American Art Dealers' Association, and the work and argument of Mr. W. A. Coffin, who appeared with the dealers' committee before the House Ways and Means Committee in late July, and who spoke for American artists, the bill, as reported, exempts from taxation the work of living artists.

It is the more gratifying and not a little surprising that this most happy consummation was attained when one considers the suggestion made to the House Committee as to possible sources of revenue by the Treasury Department, and which strongly recommended a 20%, or even a higher tax, on all art works.

It is not likely that the Senate Committee, or later the Conference Committee of both houses, which will finally pass on the bill, will make any changes in the art tax as at present provided for—namely, one of 10% on art works sold. It should be understood that this tax will be levied upon all transactions between dealers.

The full text of the clauses of the revenue bill affecting art works, with the congratulatory messages exchanged between the newly formed Art Dealers' Associations of New York and London and the older one of Paris will be found elsewhere in our columns.

## GERMAN ART AT MUSEUM

With the severe criticism of the possession by and exhibition of German pictures and other works of art by the Metropolitan Museum, published elsewhere in our columns, from a recent article in the Chronicle by a well known Metropolitan art writer, we are not in sympathy, and the same writer's implied attack in the same article upon Director Robinson of the Museum because he happened to have had some German decorations before the war, would seem to be both uncalled for and unjust.

An institution such as the Metropolitan would not be worthy of the name or reputation of a real museum of art were it lacking in examples of old and modern masters, and even of noted artists, no matter what may have been or is their nationality, and we cannot but consider it fortunate that the Metropolitan has, through its own purchases and the late Hugo Reisinger's bequest, secured a fairly representative showing of early and modern German art. The war has not lessened the fame of Albrecht Durer, the Cranachs, et al, nor that of the modern Leibl, Menzel, Lenbach, et al, any more than it has lessened that of Beethoven,

Mozart and Wagner, Kant, Fichte, Hegel and Schelling, or Goethe, Schiller and Heine. Great art should not and cannot have any nationality, and while in common with all right thinking people the world over, we necessarily condemn and despise the German Government and the German people of today who have upheld and uphold that Government in its barbarous course during this most unholy war, which Germany launched upon the world, we should not permit hysteria and a desire for sensation to cloud or warp our judgment of the arts. As to Doctor Robinson's German decorations and honors, these were deservedly given him in times of peace and for eminence in the arts of peace. Why, therefore, should he be adversely criticised for their possession?

We opine that the writer of the critical article on which we have commented will in time think better of his ill-advised attempted sensation.

## ARTISTS AID LOAN

The Fine Arts Liberty Loan Committee, composed of representatives of all the Metropolitan art societies, has been doing yeoman work in the current Liberty Loan drive, and as we go to press reports astonishing success. This is the first opportunity that the artists of New York have had as a body to give financial aid to the Government, and their willing and comparatively large money contributions, added to their splendid poster, picture, sculpture, and other art work, should effectually dispose of any whispered intimation or suggestion that American artists are in any way lacking in patriotism.

## OBITUARY

## Frederick Robert Halsey

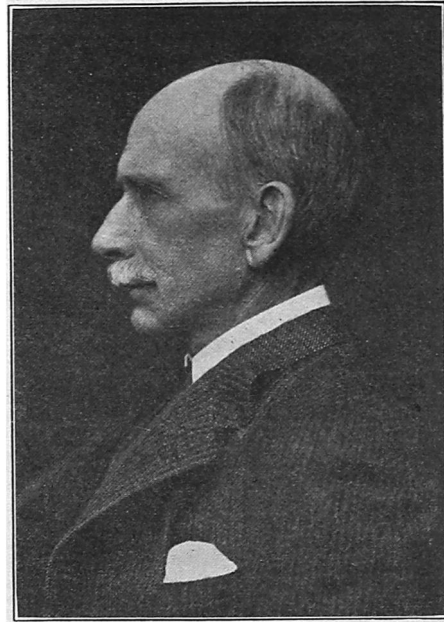
Frederick Robert Halsey, the widely noted collector of rare books and prints, died Sept. 29 last. He was born in Schenectady, N. Y., March 28, 1847, was graduated from Harvard in 1868, from the Columbia Law School in 1870, and received the degree of A.M. from Harvard in 1872. After practicing law for some years he retired to devote himself to his passion as a bibliophile. He was a trustee of the N. Y. Public Library and had long served as chairman of the library committee on prints, and he was also one of the committee chosen to build the Widener memorial at Harvard University. He was a member of the Union, University, Brook, Grolier, Harvard, Tuxedo and New York Athletic Clubs and the St. Nicholas Society. His wife, formerly Miss Keep, died ten years ago and he had no children.

Dr. Halsey's library was one of the finest private collections in this country and was sold in 1915 to Mr. Henry E. Huntington. It contained many thousand volumes, and was especially rich in first editions of American and English authors. Of the field of prints, Dr. Halsey had a remarkable knowledge, and he was a typical collector, who collected not only for rarity, but with aesthetic discrimination. He knew processes of print production and enjoyed working over the prints himself, listing and mounting them, and compiled the authoritative catalog, long out of print and hard to get, of the works of the Italian engraver, Raphael Morghen.

His collection of prints, sold during 1917 and 1918, has already filled eleven catalogs, and the sale is not yet finished. Besides numerous examples of the French portrait school of engraving of the XVII century and of the XVIII century, he had a particularly noteworthy collection of French XVIII century color-prints. This last named was unequalled in any public print-room abroad, even in France, and there was only one private collection (and that in France) that was as complete.

## Richard Rathbun

Richard Rathbun, Asst. Secretary in charge of the U. S. National Museum of the Smithsonian Institution at Washington, died in that city July 16 last.



FREDERIC CROWNINSHIELD

## Frederic Crowninshield

Frederic Crowninshield, artist and poet, and formerly Director of the American Academy in Rome, died at Capri, Italy, Sept. 13 last. He was one of America's most noted artists and was also widely known as a writer and poet. He was formerly President of the Federation of Fine Arts, N. Y., and achieved distinction through his mural paintings and stained glass windows. The artist was also a landscape painter of high reputation and painted many landscapes in Italy and the Berkshire Hills. His group of pictures painted in Italy formed a feature of the recent art exhibition at Stockbridge.

Mr. Crowninshield was born in Boston in 1845 and completed a course in the liberal arts at Harvard before taking up the fine arts for his life work. He was graduated from Harvard in 1866 and the following year began his art studies in Europe. He studied with Cabanel and Courure in Paris, with Rowbotham in London, and Benonville in Rome. In 1879 he accepted the post of instructor in drawing at the Boston Museum and served until 1885.

From 1885 to 1900 Mr. Crowninshield divided his time between N. Y. and Italy, and it was during this period that he executed the greater number of his mural paintings and windows which contributed largely to his reputation. Within this same period he published several books of verse and others on artistic themes. He was also a frequent contributor to literary periodicals. His best known book, "Villa Miraflores," bears the title of the building in Rome which was the home of the American Academy.

In 1913 Mr. Crowninshield gave an exhibition of his landscapes in this city which revealed the artist in a new light, as it was supposed that mural painting had occupied most of his time. The group comprised nearly 100 pictures and were principally scenes of New England and Italy.

His best known poetic works are: "A Painter's Moods," "Tales in Meter and Other Poems," and "Under the Laurel." He was a member of the Century Club, and in addition to his home in Capri, had a residence at 20 Piazza di Spagna, Rome.

The artist was married in 1867 to Miss Helen Fairbanks of Boston, who survives him. He also leaves two sons, Francis W., editor of "Vanité Fair," and Edward, and a daughter, Mrs. Carl A. de Gersdorff.

## Lieut. Harry D. Thrasher

Lieut. Harry Dickinson Thrasher of N. Y., a well known sculptor, was killed in action in France Aug. 11. He is the first sculptor in the American army to give his life for the great cause. As soon as the camouflage section was organized he volunteered as a private, and before leaving here was made a sergeant. He received his commission as 2nd lieutenant July 18 last in France.

Lieut. Thrasher was born in Cornish, N. H., in 1883 and began the study of art in Saint Gaudens' Cornish studio. After spending several years in N. Y. he won the scholarship prize offered by the American Academy in Rome. He returned home and was here for about two years before his enlistment. The sculptor was associated with James Earle Fraser of MacDougal Alley, and for a time occupied a studio at Sixth Ave. and 8 St. He executed several portrait commissions while there, and his last important work was the model of the Prentiss Memorial, designed by Kenyon Cox, displayed at the last Architectural League exhibition.

His friends in the art colony say that he gave fine promise for the future, and they expected he would render a good account of himself upon his return from the war.

(Obituaries continued on page 5)